I. Aufsätze

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Reflections on Recent English-Language Fairy-Tale Fiction by Women

Extrapolating from Nalo Hopkinson's "Skin Folk"

Tales of magic have multiple lives. Scholars of folk narrative know this well and have increasingly been interested in following these lives' trajectories not only in so-called traditional and oral settings but into the multi-media worlds of literature and popular culture, recognizing that the vitality of the fairy tale is far from exhausted in the twenty-first century. At the same time, literary scholarship has increasingly remarked on the fairy tale's versatility in history as a genre that has, in different milieus, successfully morphed to codify social norms and nurture the desire for change.

My initial reference to 'lives' points to the multiplicity of performances and contexts in which tales materially exist, but to bring a self-reflective (though I hope not narcissistic) dimension to my observations on recent fairy-tale fictions means that I am also to consider my own life and scholarly trajectory. In 1998, I turned to study English-language 'legendary traditions' in Hawai‘i in order to document how they have been used to reinforce a tourist-oriented image of Hawai‘i in the twentieth century and in order to argue for a re-cognition of Hawai‘i as sustained by indigenous conceptions of place and genre. Before that, the core concern of my research for many years had been the intertextual relationship of selected late-twentieth-century English-language literary fictions with the tradition – both oral and printed – of the tale of magic. From such inquiry, a representation of 'postmodern fairy tales' – the publisher's term, but my construction – emerged, as a tendentious one of course, but one that has to some extent opened up space for broader and valuable explorations including *Twice Upon a Time: Women Writers and the History of the Fairy Tale* by Elizabeth Harries (2001), *Cycles of Influence: Fiction, Folktale, Theory* by Stephen Benson (2003), and *Fairy Tales and Feminism. New Approaches*, edited by Donald Haase (2004). My engaging with the tale of magic now is necessarily inflected by my Hawai‘i-based work and also by my reading of these recent interdisciplinary approaches.

'Interdisciplinarity', Gayatri Spivak reminds us, is when taken seriously not a utilitarian method but an ambitious goal; in this spirit, I believe it is important to

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continue to develop the interdisciplinary relation between folkloristics and literary studies (and for that matter cultural studies) not so much as a 'dialog' dominated by the middle voice but, in Spivak's words, as a c o n v e r s a t i o n where we "turn and change ourselves" in order to keep "in step with our partners". For this ISFNR panel on fairy tales, in reflecting on the tale of magic in relation to recent English-language fairy-tale fiction by women, I have thus asked myself not only how women writers have recently extended or modified their performances of the fairy-tale, but how I could step up to their inquiry by extending or modifying my approach to this fiction. Like Benson and others, I'd like to learn from the cross-fertilization of fiction, folktale, and theory.

To move in such a direction, I focus here on Nalo Hopkinson, a contemporary Caribbean Canadian author whose short-story collection *Skin Folk* (2001) re-visions folk and fairy tales to denaturalizing effects and who consciously draws on both Caribbean culture and world-wide folklore to produce 'speculative' fiction that is both science fiction and fantasy.

An epigraph introduces *Skin Folk*: "Throughout the Caribbean, under different names, you'll find stories about people who aren't what they seem. Skin gives these skin folk their human shape. When the skin comes off, their true selves emerge. They may be owls. They may be vampiric balls of fire. And always, whatever the burden their skins bear, once they remove them – once they get under their own skins – they can fly. It seemed an apt metaphor to use for these stories collectively" (Hopkinson 2001, 1). Because I took this statement as a clue to the conception of folktale that animates Hopkinson's collection, I decided that my usual tale-by-tale approach was not the most fruitful. Yes, it is true that several of the fifteen stories can be easily identified as re-writing specific tales of magic: *Riding the Red* of *Little Red Riding Hood* (ATU 333); *The Glass Bottle Trick* of *Maiden-Killer* or *Bluebeard* (ATU 312); *Precious* of *The Kind and Unkind Girls* (ATU 480). The specific folk motif D 1454.2: *Treasure falls from mouth* is cleverly amplified in *Precious*. While less easily identified, *Fisherman* can be read as an extrapolation of *The Shift of Sex* (ATU 514); *Under Glass* is a post-apocalyptic re-vision of Hans Christian Andersen's literary fairy tale, *The Snow Queen*; and Hopkinson's *Tan-Tan and Dry Bone* retells the Caribbean folktale, *Anansi and Dry Bone*, with a meta-fictional twist. Each adaptation deserves critical attention, but to think of Hopkinson's stories collectively involves asking different questions.

Generically, in the collection, the tale of magic is mixed in with legend, personal narrative, myth, science fiction, realism, and oral history. "As a specific type of folk narrative, one containing an element of magic or enchantment, the genre of the fairy tale can be conceived in several interrelated ways: as a canon of narrative expressing a particular mode of thought, a collective form of knowledge; as a series of individual tales, literary but anonymous; as a historically defined subgenre of the folktales; and as a literary genre complete with various generic characteristics" (Benson 2003, 167). How is the tale of magic represented in Hopkinson's text? The whole collection, as the 'skin folk' metaphor suggests, h i n g e s on transformation, and it is an 'aesthetic of transformations' that many

of us would agree is a key element of the fairy tale as a genre that narratively encourages imagining change and, given the fairy tale's highly symbolic aspect, also recognizing hidden resources (Benson [2003, 205] quotes the Opies asserting that magic "encourages speculation" [Opie 1980, 18]; Jack Zipes identifies transformation as the liberating potential of the fantastic [Zipes 1983; also Bacchilega, 1997]). This paradox has often been staged in fairy-tale studies as a conflict between socio-historical, ideologically-oriented approaches and psychological approaches of universal appeal. Both recognize the project of socialization as central to the narrative structuring of the tale of magic, but its end varies: for feminist and socio-historical critics, transformation is a process that can enact a range of possibilities, an enabling move that is subject to multiple permutations; for scholars more interested in archetypes and myth, transformation has had clearly set goals such as normalcy and its reproduction. I sketch this divergence because the following analysis of the thematic, structural, and semiotic uses to which Hopkinson puts transformation and by extension the fairy tale also metacritically calls for a strong h i s t o r i c a l grounding of our critical approaches and a more decisive rejection of the delusion of universality.

Each story proposes the inner transformation of an individual. To mention a few, Granny prepares herself for death by imagining re-birth through her red-riding granddaughter; Silky overcomes grief by giving herself up to water, her mother's realm; Beatrice recognizes her own entrapment in the house of a smothering Bluebeard-like husband; passive-aggressive Blaise learns that anger can be nourishing; K.C. comes to a new, embodied acceptance of herself as a 'fisherman'; the heroine of *Precious* realizes she is the only one who can break the spell that has silenced her. And in fairy-tale style, these transformations are externalized, represented by the heroine's encounters with supernatural beings and everyday struggles. These are stories of change, even liberation then, where the ordinary and the extraordinary mingle to positive ends.

However – in each tale and in Hopkinson's collection as a whole – the story ends on the verge of resolution, but with no programmed outcome in sight. *Skin Folk*, I said, h i n g e s on transformation because each story takes the protagonist and us as readers to the threshold of transformation or just beyond it, into the liminal moment when the ending is the beginning of another story. The final line of the first tale, which consists of Grandma's monologue anticipating one last exciting measure with Wolfie, activates the mechanism: "Listen: is that a knock at the door?" (Hopkinson 2001, 5). As a reader, I am left to continue the story and to imagine, as the wolf and then the girl come through that door, bringing their transformations to completion; but the plots I know have been shaken. Even if I am accustomed to thinking that sexual initiation, violence, and intergenerational knowledge are *Little Red Riding Hood's* core thematic elements, this narrative of Grandma's desire makes for new permutations of the granny/wolf/girl triangulation as they slide in and out of each other's skins. The tale as I know it in its multiple versions has been unsettled, and yet an active principle of transformation has asserted itself in a regenerative or optimistic move: "whatever

the burden their skins bear, once they remove them – once they get under their own skins – they c a n f l y " (Hopkinson 2001, 1; my emphasis).

This happens in each story of the collection. In the end a 'positive' or 'liberating' change has occurred, but there is no resolution, no folding of the newly-clad skin folk into a familiar fiction or social arrangement, only a twinkle of optimism, a new possibility or flight. When, at the end of *Money Tree*, Silky swims down into the deep swirling waters to "get her brother", her "strong strokes" (Hopkinson 2001, 21) intimate she will succeed, but readers can only hope. As she moves to greet her murderous husband in the final scene of *The Glass Bottle Trick*, Beatrice wonders if, "[w]hen they had fed", the "duppy wives" she had unintentionally set free would "come and save her, or would they take revenge on her, their usurper, as well as on Samuel?" (101). In *Slow Cold Chick*, readers are left wondering, as the protagonist Blaise giggles, what will come of her next encounter with the earth-eating blacksmith and his Flora-like companion (117).

The two apparent exceptions are *Fisherman* – the centerpiece of the collection – and the last story, *Precious*. The author suggests very little is "fantastical about" *Fisherman*: "It felt like a tale that needed to be grounded in the potential for reality" (Hopkinson 2001, 119). But as David Soyka (2002) suggests in his review, the triumphant confidence of the story's ending – as K.C.'s sexual and gendered identities become reconciled, and Fisherman can successfully join in the social game – is the most striking instance of wish-fulfillment in the collection. In the final story, the girl from whose lips fell flowers and gems has learned to use her words and to assert herself by refusing to accept the name and persona in which she was imprisoned as *Precious*. Reversing the genre twist at work in *Fisherman*, the premise of *Precious* is magical, but its resolution is cast in the language of every day ("Police? There is an intruder in my home." [Hopkinson 2001, 254]) and there are successful examples in reality of women extracting themselves from domestic abuse. Even in the final story, then, where a definite transformation has occurred, Isobel's laughter is the liberating sound that brings *Skin Folk* to an end – but not to closure since this protagonist has just crossed the threshold into a new life.

The placement of the most widely-known fairy tales in *Skin Folk* offers further insight into the representation of the genre as t r a n s f o r m a t i v e , specifically for women, or more broadly in terms of gendered scripts and sexual politics. Women in various ways are the focus of all fifteen fictions, but two recognizable fairy-tale fictions frame the others. *Red Riding Hood* is the opening for Hopkinson's inquiry, establishing b l o o d as a major symbolic tie that women have with fairy tales as narratives articulating dynamics of sex, violence, pleasure, power, and intergenerational transmission of knowledge. At the other end of Hopkinson's storytelling, *Precious* as a sort of *The Kind and Unkind Girls Continued* explodes into a self-affirming narrative for women by focusing on v o i c e as a way out of an oppressive spell or fiction. Given the strong interest that women and women writers have had in tales of magic across time and cultures, Hopkinson's selection of the genre to explore questions of gender and sexual identity is not a surprising strategy. However, in order to understand if and how Hopkin-

son's fictions "disturb the status of fixed meanings" (Shuman as quoted by Preston 2004, 198) of gender in fairy tales nowadays, I think it matters to trace some specific contexts for Hopkinson's metafictional explorations.

Cathy Lynn Preston's essay *Disrupting the Boundaries of Genre and Gender: Postmodernism and the Fairy Tale* (2004) has helped me here. In twenty-first century North America, she suggests, "for many people the accumulated web of feminist critique (created through academic discourse, folk performance, and popular media) may function as an emergent and authoritative – though fragmented and still under negotiation – multivocality that cumulatively is competitive with the surface monovocality" of the mainstream older fairy-tale tradition (Preston 2004, 199). This web – of which feminist fairy-tale revisions are part, along with *Cinderella* jokes, movies like the 1998 *Ever After*, television shows, and women.com advertisements – allows emergent writers like Nalo Hopkinson to approach from a woman-centered, even feminist, perspective, the genre of the fairy tale hardly as a deadly fiction – the way Anne Sexton did in the 1960s – or as a dead fiction – as Robert Coover did in the late 1970s. Rather the fairy tale can now be approached as a 'renovated' text or web of possibilities, some of which writers such as Angela Carter, Margaret Atwood, A.S. Byatt have already explored and tapped, but one that women writers can continue to expand and shape, weaving new problems, desires, and voices in and out of it.

As this web continues to grow, the fairy tale as 'magic mirror' may perform magic increasingly less as constraining reflection of a patriarchal imaginary and more as multiplying refractions or, as Preston has it, multivocal performances that blur boundaries. Within this web, the tale of magic in its many skins nowadays, at least in European and North-American contexts, can be a more open-ended way in and out of fictions, with its one-dimensionality working to question social reality more than to freeze it. Perhaps this is why Hopkinson, a writer of scifi and fantasy, within this web and thanks to it, makes the fairy tale function like a portal.

Within such a poetics of transformation articulating a desire for change, affirmation, and proliferation of meanings, the most distinctive move that Hopkinson makes to multiply the genre's possibilities today is towards the creolization of the fairy tale on a number of levels, from the cultural to the linguistic. *Skin Folk* includes 'duppies' or ghosts, selkies, and female river deities along with Red Riding Hood and Anansi. They populate stories steeped in both a 'diasporic Caribbean culture' and world-wide folklore. In the essay *Dark Ink: Science Fiction Writers of Colour*, Hopkinson writes: "My history and background combine Canadian, Trinidadian, Jamaican and Guyanese cultures. 'Culture' is no one monolithic thing for me, and I draw on that varied heritage when I write." Creolization, Lee Haring has pointed out, works as agency in woman-centered folktales of the Indian Ocean, especially when such storytelling is approached from within the islands' history (Haring 2004). For Hopkinson, raised on islands that also share a history of colonization, "Caribbean cultures are hybrid cultures" where 'hybridity' is similarly understood as "a strategy for survival and

resistance" and, as she affirms in another essay, *Code Sliding*, her characters' use of Caribbean Creoles reflects this.

This understanding of creolization means that 'code sliding' is at work on all levels without effacing difference or power dynamics. For instance, in *The Glass Bottle Trick*, the plot of *Bluebeard* is creolized not so much because curried eggs and 'duppies' are in it, but because issues of race and sexual power are thematized together. The murderous husband wants to 'whiten' his wife by keeping her out of the sun and in his 'air-tight' air-conditioned house: "When the sun touched her, it brought out the sepia and cinnamon in her blood, overpowered the milk and honey, and he could no longer pretend she was white" (Hopkinson 2001, 93f.). Once Beatrice realizes he despises his own blackness, racial politics comes to inform the traditional *Bluebeard* abhorrence of pregnancy and reproduction. Still unaware of what her husband had done to his previous pregnant wives, Beatrice "remembered him joking that no woman should have to give birth to his ugly black babies, but she would show him how beautiful their children would be, little brown bodies new as the earth after the rain. She would show him how to love himself in them" (96). By the end, she must turn away from such a benevolent fiction to defend herself and their brown baby from her husband's self-hatred and her own compliance to it.

Similarly, Hopkinson's use of Caribbean Creoles is not for 'color', nostalgia, or the picturesque. "To speak in the hacked languages is not just to speak in an accent or a creole; to say the words aloud is an act of referencing history and claiming space" (Hopkinson, *Code Sliding*). Linguistically, Creole as spoken by several of Hopkinson's characters informs and transforms Euro-American narratives. Her characters speak in a mix of Caribbean Creoles – Trinidadian and Jamaican especially – which (as she states in *Code Sliding*) she uses, the former to signal emphasis/irony, and the latter to signal opposition. And, as she is aware, this linguistic creolization will impact readers differently depending on their cultural knowledge, competences, and expectations: encountering in one of her stories a 'soucouyant' – and not a 'succubus' or a 'vampire' – will, in a reader such as myself, jar me out of the familiar into a new territory and make me aware of its distinctiveness without it being represented. At the same time, this referencing of history opens up possibilities of intimacy for Eastern Caribbean readers, claiming a space for their realities and beliefs, cracking the delusion of universality that has, as I referred to earlier, structured much thinking about archetypes.

Hopkinson's creolization of genre, culture, and language reaches out to different kinds of readers and activates the understanding that myth and folklore are historically and discursively framed. She writes fantasy, and fairy-tale fiction I would add, to explore 'what we believe' and transform it in the process. As she writes in the introduction to the collection *So Long Been Dreaming. Postcolonial Science Fiction & Fantasy* (2004, 8): "In my hands, massa's tools don't dismantle massa's house – and in fact, I don't want to destroy it so much as I want to undertake massive renovations – they build me a house of my own." To such an effect, Hopkinson's two *Red Riding Hood* fictions are particularly interesting. *Riding the Red* (which opens the collection) is in American English inflected and modulated

by the Creole, while *Red Rider* (published separately in a chapbook) is entirely in Jamaican Creole, featuring Granny as a farm woman "with the tropical bush not too far outside her front door" and the wolf as Brer Tiger or in Granny's fond address "Master Puss Tiger". *Riding the Red*, one could say, renovates the authoritative text, while *Red Rider* (the title itself "a creole phrase that evoke[s] Caribbean music and sexual innuendo" [Hopkinson/Mehan 2004, 8]) constructs a different structure or house; for Hopkinson, they do not, however, replace one another; rather, they are 'iterations' of one another (personal e-mail communication) that perform creolization differently. Together her stories perform creolization as an outcome of history and the coming into being of a new possibility. In the first story of *Skin Folk*, Grandma suggests: "the trick is, you must always have a needle by you, and a bit of thread. Those damned embroidery lessons come in handy, they do. What's torn can be sewn up again, it can, and we are off on the dance once more! They say it's the woodman saves us, me and my daughter's little girl, but it's wolfie gives us birth, oh yes" (4). The stitching, then, enables new life and dances.

But Hopkinson invites us not only to think or 'see hybrid' but to 'hear creole'. We know that vernacular voices have often come to represent 'orality' in literature, and at the same time that such representations of orality have implicitly primitivized colonized cultures and conveniently confined them to the past. If Hopkinson's creolization in *Skin Folk* seeks to activate a different or 'renovated' poetics of transformation, then, another question emerges about the collection as fairy-tale fiction. How is orality represented in it and to what effects? While we know that the history of the fairy tale does not depend on orality alone, the representation of orality in textual fairy tales has played an important role in the establishment of the genre's appeal and conventions. Most obviously, these Creole voices call to be heard. Thanks to funding from the Ontario Trillium Foundation, the non-profit company Caribbean Tales is producing five audio books by Caribbean-Canadian authors, and *Skin Folk* is the first. But oral performance will not necessarily replace the printed *Skin Folk* where, as I see it, various strategies to represent orality make for an innovative permutation of the literary device by which, as Benson notes, the performative nature of storytelling has been mimicked on the page: the cycle of stories (see Benson 2003, Chapter 2: *Theory in Tales: Cycles, Levels, and Frames*).

In collections such as *The Arabian Nights*, this staged orality is achieved through framing: a dramatic situation generates strings of narratives by different narrators in different storytelling contexts, each speaking in some way or another to the drama of Sheherazade and Shahriyar, and eventually contributing to restoring life to them and their kingdom. In Hopkinson's collection, there is no apparent external dramatic situation framing the fifteen stories, but the 'skin folk' metaphor in the epigraph encapsulates multiple dramas that are enacted in the tales. Some of the stories are told in the first person, but others are not. Rather, stringing the stories together is a set of authorial statements, an epigraph – often in the first person – preceding each story. Some are about the making of the story that follows, others are explanations. Hopkinson 'speaks' to readers, mimicking the ways in

which writers transition from story to story when giving a reading, the most common context in which a writer's voice can now be heard and s/he also turns 'narrator'. Even when the story is a monologue, Hopkinson's 'I-statements' frame it, struggle against the usually disembodied narrative transaction occurring between writer and reader, thus staging an opening for conversation.

What's more, some of the statements refer to the 'I' being moved to tell the story as a result of hearing another voice – a published poem by her father Slade Hopkinson, "a response a student once wrote on a test, if one can believe any of the endless e-mail spam one gets" (Hopkinson 2001, 23), a song, a saying, a folktale, a warning. So these stories are connected to a larger web of multimedia storytelling. And within this web, the 'I' makes explicit references to a very specific and 'real' storytelling context that precedes the one on the page: "In 1995, I was accepted into the Clarion Science Fiction and Fantasy Writers' Workshop at Michigan State University" (45). Workshops where professional writers and creative-writing students write, read, and h e a r each other's stories are perhaps today's equivalent in North America of the *Decamerone*'s secluded Tuscan villa. While this 'storytelling community' is rarely mentioned in publications, it is perhaps one of the most real, though staged and temporary, for writers today.

If in *Skin Folk* the generative force of a story cycle is achieved through a refusal to disembody the web, its combinatory one involves a different form of creolization/transformation whereby all kinds of objects and beings, or motifs, change shape, not always literally, but by association with one another. For instance, the pears in *Money Tree* echo or turn into the avocado pears in the next story, *Something To Hitch Meat To*, where the "bound live chicken" (24) the protagonist sees on the bus assumes significance after we've read the following story *Snake*, in which it is thanks to a pigeon that a child-rapist and murderer is captured. Analogously, eggs make recurring appearances in the collection, assuming different roles in each story, *The Glass Bottle Trick* and *Slow Cold Chick* especially. The skin in "[w]hen the skin comes off" (epigraph, 1; see quotation on p. 202, above) applies to fruit, trees, animals, humans, computerized images, stories, creation, and more. Urban Toronto, where many of the stories are set, is transformed into an alien space and at the same time one that is alive in a multiplicity of potential stories. By extending transformation to the level of motifs, Hopkinson links the stories of the collection together in an associative pattern well-known to story cycles like the *Arabian Nights* but also one that can be visualized as a hypertext.

These are some of the ways in which I see Nalo Hopkinson's *Skin Folk* situating itself at the boundary between transformation and creolization, the literary and the oral, the popular and the emergent – in the process, pushing me as a fairy-tale scholar to shed at least some of an older skin and take a different flight. Whether these are 'postmodern fairy tales' or not – and what that means – perhaps someone else will care to say. What I do believe is that Hopkinson's poetics of transformation and creolization emerges into the twenty-first century from specific historical intercultural and intertextual dynamics that should not be simply folded into a narrative of continuity. "Postmodern narrative techniques" may appear, as Elizabeth Harries has argued, "strikingly similar to the narrative preoccupations

of Giambattista Basile and of the late-seventeenth-century *conteuses*" (Harries 2001, 15). But history and its contingencies yield different meanings to similar strategies. In *Dark Ink*, Hopkinson writes, "Speculative fiction has reinvented itself repeatedly at the hands of the new wave, feminist, cyberpunk and queer writers," and her stories emerge from such intertextual encounters. Dereck Walcott is another trickster in the web; as is her father, as is Anansi, as is Odysseus, as are the Grimms and – I would add – Angela Carter and Margaret Atwood, the white witches. Writing science fiction and fantasy today as Hopkinson seeks to do "from a context of blackness and Caribbeanness" (Hopkinson/Mehan 2004, 8) articulates the desire for a "massive renovation", not a mere addition to the house of fiction. That Hopkinson can turn, among other genres, to the folk and fairy tale in order to transform 'speculative fiction' and, in her words, "open [it] up to fantastical expressions from communities of colour" (*Dark Ink*) hinges then not only on the framing complexities that have – as Harries persuasively argued – characterized women's fairy tales since the seventeenth century, but significantly also on a 'postmodern', feminist, and postcolonial fairy-tale w e b that has transformed the fairy tale and Euro-American popular perceptions of it in the last thirty years.

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Abstract

The essay focuses on Caribbean-Canadian writer of fantasy Nalo Hopkinson's *Skin Folk* to ask how the tale of magic and orality are represented in her 2001 collection of short stories. A discussion of transformation, creolization, and gender dynamics in *Skin Folk* offers an opportunity to reflect on recent fairy-tale fiction and fairy-tale studies. The author concludes that twentieth-century feminism and feminist revisions of fairy tales have opened up new possibilities for women and postcolonial writers of fairy-tale fictions.

Résumé

L'article se pose la question comment le conte merveilleux et l'oralité sont représentés dans *Skin Folk*, collection de contes que l'écrivain de fantasy caraïbe-canadien Nalo Hopkinson a publiée en 2001. Une discussion de la transformation, créolisation et dynamique des genres dans *Skin Folk* permet de réfléchir sur la littérature contemporaine qui s'inspire du conte aussi bien que sur les études récentes du conte merveilleux. L'auteur conclut que le féminisme du XX^{e} siècle et les adaptations féministes des contes merveilleux ont ouvert de nouvelles possibilités aux femmes et aux auteurs postcoloniaux d'une littérature basée sur le conte merveilleux.

Zusammenfassung

Der Aufsatz stellt die Frage, wie Zaubermärchen und Mündlichkeit in der 2001 erschienenen Kurzgeschichtensammlung *Skin Folk* der karibisch-kanadischen Fantasy-Schriftstellerin Nalo Hopkinson dargestellt sind. Die Diskussion von Transformation, Kreolisierung und Genderdynamik in *Skin Folk* ermöglicht eine Reflexion über neuere Märchenliteratur und Märchenforschung. Die Autorin schließt, daß der Feminismus des 20. Jahrhunderts und feministische Neubearbeitungen von Märchen Frauen und postkolonialen Autoren von Märchenadaptationen neue Möglichkeiten eröffnet haben.